

EDUCATION THROUGH PERFORMING ARTS: AN ETHNOPEDAGOGICAL STUDY OF *JARAN JENGGO* IN FOSTERING TOLERANCE AND SPIRITUALITY AMONG STUDENTS

Raikhan

IAI Tarbiyatut Tholabah Lamongan, Indonesia

raikhan@iai-tabah.ac.id

Abstract: This study explores the pedagogical potential of *Jaran Jenggo*, a traditional performing art, as an ethnopedagogical medium for fostering tolerance and spirituality among Muslim students. Responding to the crisis of character and diminishing cultural sensitivity in contemporary education, the research seeks to demonstrate how local traditions can serve as “living curricula” that embody both Islamic and cultural values. Using a descriptive qualitative design rooted in ethnopedagogy, data were collected through participant observation, in-depth interviews, documentation, and focus group discussions with artists, community leaders, and students. Findings reveal that *Jaran Jenggo* integrates prayers, *sungkeman* rituals, symbolic acts, and communal solidarity into a holistic framework of learning, making character education tangible rather than abstract. The reinterpretation of symbols such as offerings as gratitude to God, or the horse’s gesture of respect illustrates how Islamic teachings and cultural wisdom can coexist dynamically. This research contributes to Islamic education by positioning traditional arts not merely as heritage to be preserved, but as strategic instruments for character formation, curriculum enrichment, and policy development. Ultimately, *Jaran Jenggo* provides an applicable model for contextual Islamic education that strengthens tolerance, spirituality, and cultural literacy in contemporary Muslim communities.

Keywords: Ethnopedagogy, Islamic Education, *Jaran Jenggo*, Tolerance, Spirituality

Abstrak: Penelitian ini mengeksplorasi potensi pedagogis *Jaran Jenggo*, seni pertunjukan tradisional, sebagai media etnopedagogis untuk menumbuhkan toleransi dan spiritualitas di kalangan siswa Muslim. Menanggapi krisis karakter dan berkurangnya kepekaan budaya dalam pendidikan kontemporer, penelitian ini berusaha untuk menunjukkan bagaimana tradisi lokal dapat berfungsi sebagai “kurikulum hidup” yang mewujudkan nilai-nilai Islam dan budaya. Dengan menggunakan desain kualitatif deskriptif yang berakar pada etnopedagogi, data dikumpulkan melalui observasi partisipan, wawancara mendalam, dokumentasi, dan diskusi kelompok terfokus dengan seniman, tokoh masyarakat, dan mahasiswa. Temuan mengungkapkan bahwa *Jaran Jenggo* mengintegrasikan doa,

ritual sungkeman, tindakan simbolis, dan solidaritas komunal ke dalam kerangka pembelajaran yang holistik, membuat pendidikan karakter berwujud daripada abstrak. Penafsiran ulang simbol seperti persembahan sebagai rasa syukur kepada Tuhan, atau sikap hormat kuda menggambarkan bagaimana ajaran Islam dan kebijaksanaan budaya dapat hidup berdampingan secara dinamis. Penelitian ini berkontribusi pada pendidikan Islam dengan memposisikan seni tradisional tidak hanya sebagai warisan yang harus dilestarikan, tetapi sebagai instrumen strategis untuk pembentukan karakter, pengayaan kurikulum, dan pengembangan kebijakan. Pada akhirnya, *Jaran Jenggo* memberikan model yang dapat diterapkan untuk pendidikan Islam kontekstual yang memperkuat toleransi, spiritualitas, dan literasi budaya dalam komunitas Muslim kontemporer.

Kata kunci: Etnopedagogi, Pendidikan Islam, *Jaran Jenggo*, Toleransi, Spiritualitas

INTRODUCTION

The waves of globalization and the surge of modernity have created a paradox within Indonesian Muslim society¹. On the one hand, rapid social changes have fostered openness to information and cultural mobility; yet, on the other, these very changes have eroded the roots of local tradition and undermined students' character and spiritual sensitivity². Signs of intolerance, growing social polarization, and a diminishing spirit of mutual respect in educational spaces underscore a crisis in the learning system, one that remains heavily textual and fails to engage with genuine experience and everyday cultural realities³. This situation highlights the need for an Islamic education framework that goes beyond the mere transfer of knowledge, aiming also to dialogue with local tradition and thereby nurture a generation that is tolerant, spiritually grounded, and culturally appreciative⁴.

Within the dominance of classical models and curriculum standardization, traditional performing arts possess significant potential as a

¹ M. Amin Abdullah, "Islam as a Cultural Capital in Indonesia and the Malay World: A Convergence of Islamic Studies, Social Sciences and Humanities," *Journal of Indonesian Islam* 11, no. 2 (2017): 307–28, <https://doi.org/10.15642/JIIS.2017.11.2.307-328>.

² Akhmad Nurul Kawakip, "Globalization and Islamic Educational Challenges: Views from East Javanese Pesantren," *Ulumuna* 24, no. 1 (2020): 105–31, <https://doi.org/10.20414/ujis.v24i1.385>.

³ Christina Hajisoteriou, "Rethinking Education in the Light of Post-Truth 'New' Racism and Xenophobia: The Need for Critical Intercultural Media and News Literacy," *Frontiers in Education* 9 (2024), <https://doi.org/10.3389/feduc.2024.1349846>.

⁴ Errina Usman et al., "Comparative Analysis of Islamic Education Policies in Indonesia and Russia," *Al-Hayat: Journal of Islamic Education* 8, no. 1 (2024): 378, <https://doi.org/10.35723/ajie.v8i1.367>.

medium for internalizing character, tolerance, and spirituality⁵. *Jaran Jenggo* stands out as one such tradition, enduring and continuously transforming to become a social-religious ritual as well as a symbol of solidarity and cultural respect^{6,7}. Its designation as National Intangible Cultural Heritage in 2023 reflects the state's recognition of its noble values and educational significance⁸. Nevertheless, the pedagogical roles of this art form have not been fully optimized, whether in formal or informal education spheres, though its presence is essential for conveying noble values in a contextual Islamic educational framework⁹.

Several earlier studies have reinforced these points. Wulandari et al., for example, found that the sustainability of *Jaran Jenggo* is rooted in the art community's ability to adapt to modernization through innovations in performance forms, while still adhering to the substance of Islamic and local values¹⁰. Yet, the research also notes a prevailing tendency toward entertainment, which often sidelines its educational and spiritual dimensions in the eyes of younger generations. Meanwhile, Sustyorini et al. highlight the richness of symbolism and social-moral values found in the oral and performative traditions of *Jaran Jenggo*, which convey messages of tolerance, courage, cooperation, and respect¹¹. However, the pedagogical opportunities and its integration into formal character education have yet to receive serious attention.

Additional scholarship from Thohiroh emphasizes the urgent need to institutionalize spiritual and cultural values through active involvement of

⁵ Kamila Lewandowska and Dorota Węziak-Białowolska, "The Impact of Theatre on Social Competencies: A Meta-Analytic Evaluation," *Arts and Health* 15, no. 3 (2023): 306–37, <https://doi.org/10.1080/17533015.2022.2130947>.

⁶ Ayu Wulandari and Muhammad Jazuli, "Perkembangan Kesenian Jaran Jenggo Aswo Kaloko Joyo Generasi Ke-6 Sampai Generasi Ke-7 Desa Solokuro Kecamatan Solokuro Kabupaten Lamongan," *Seni Tari* 7, no. 1 (2018): 14–24.

⁷ Lono Lastoro Simatupang Ainur Rohmah Thohiroh, "Bentuk Dan Fungsi Kesenian Jaran Jenggo;Aswo Kaloko Joyo Di Desa Solokuro Kabupaten Lamongan" (UNIVERSITAS GADJAH MADA, 2017), <https://etd.repository.ugm.ac.id/penelitian/detail/116408>.

⁸ Pusdatin Kemendikbudristek, "Jaran Jenggo Lamongan," 2023, <https://budaya.data.kemdikbud.go.id/wbtb/objek/AA001805>.

⁹ Syahria Anggita Sakti, Suwardi Endraswara, and Arif Rohman, "Revitalizing Local Wisdom within Character Education through Ethnopedagogy Approach: A Case Study on a Preschool in Yogyakarta," *Heliyon* 10, no. 10 (2024), <https://doi.org/10.1016/j.heliyon.2024.e31370>.

¹⁰ Malarsih Ayu Wulandari, Muhammad Jazuli, "Perkembangan Kesenian Jaran Jenggo Aswo Kaloko Joyo Generasi Ke-6 Sampai Generasi Ke-7 Desa Solokuro Kecamatan Solokuro Kabupaten Lamongan," *Indonesian Journal of Conservation* 3, no. 1 (2019): 99–110, <https://journal.unnes.ac.id/nju/index.php/ijc/article/view/3085>.

¹¹ Emalia Nova Sustyorini, Kisyani Laksono, and Mintowati, "Tradisi Lisan Kesenian Jaran Jenggo Di Kabupaten Lamongan Kajian Etnolinguistik," *Seminar Internasional Riksa Babasa XIV*, 2021, 633–39, <http://proceedings2.upi.edu/index.php/riksabahasa/article/view/1403>.

families, art communities, and society at large to sustain *Jaran Jenggo* as a space for intergenerational value transmission¹². This aligns with findings by Zawawi and Hadi, who elucidate the symbolic meanings of various processions, such as sungkeman and circumcision, which are rich in spirituality, respect for authority, and human values¹³. Unfortunately, such symbolic interpretations have not been systematically transformed into Islamic character instruction. Even Ayu Wulandari's study¹⁴, which focuses on the dynamics of art communities in preserving tradition amidst socio-economic change, does not delve deeply into its pedagogical potential for Islamic education.

National and global literature affirms that traditional arts serve as a strategic medium for character formation and cultural literacy^{15,16}. However, the integration of ethnopedagogical approaches in Islamic education using traditional performing arts as instruments of character strengthening remains limited^{17,18}. Most research still focuses on symbolic analysis, descriptive forms, and preservation efforts as markers of local identity¹⁹, without advancing explicit implementation strategies to instill tolerance and spirituality in Islamic schools²⁰. As a result, the significant potential of traditional arts has not been harnessed as operational instruments reflecting the contextual demands of contemporary Islamic religious education curricula.

Against this, a key question emerges: How can the potential and integration strategies of *Jaran Jenggo* performances be developed ethnopedagogically in Islamic education to foster Muslim generations that are

¹² Ainur Rohmah Thohiroh, "Bentuk Dan Fungsi Kesenian Jaran Jenggo; Aswo Kaloko Joyo Di Desa Solokuro Kabupaten Lamongan."

¹³ Abdullah Zawawi and Abd. Hadi, "Analisis Makna Bahasa Dalam Prosesi Kesenian Jaran Jenggo Aswo Kaloko Joyo Dalam Tradisi Khitanan," *Ummul Qura: Jurnal Institut Pesantren Sunan Drajat (INSUD) Lamongan* 15, no. 2 (2020): 135–44, <https://doi.org/10.55352/uq.v15i2.147>.

¹⁴ Wulandari and Jazuli, "Perkembangan Kesenian Jaran Jenggo Aswo Kaloko Joyo Generasi Ke-6 Sampai Generasi Ke-7 Desa Solokuro Kecamatan Solokuro Kabupaten Lamongan."

¹⁵ Zufriady Zufriady et al., "A Systematic Literature Review on Cultural Arts Education and the Cultivation of Cultural Values," *Multidisciplinary Journal of School Education* 13, no. 1 (25) (2024): 273–94, <https://doi.org/10.35765/mjse.2024.1325.14>.

¹⁶ Sukadari Sukadari, "Pembentukan Karakter Anak Melalui Seni Budaya Tradisional," *G-Couns: Jurnal Bimbingan Dan Konseling* 5, no. 1 (2020): 131–39, <https://doi.org/10.31316/g.couns.v5i1.1196>.

¹⁷ Sakti, Endraswara, and Rohman, "Revitalizing Local Wisdom within Character Education through Ethnopedagogy Approach: A Case Study on a Preschool in Yogyakarta."

¹⁸ Nella Escala et al., "Educational Experiences Integrating the Arts into Teaching Practice in Primary Education in Ecuador," *Thinking Skills and Creativity* 54, no. October (2024), <https://doi.org/10.1016/j.tsc.2024.101671>.

¹⁹ Yenifer Karina Valencia Arnica et al., "The Status of Didactic Models for Heritage Education: A Systematic Review," *Heritage* 6, no. 12 (2023): 7611–23, <https://doi.org/10.3390/heritage6120400>.

²⁰ Iis Nurasih et al., "Cultural Values' Integration in Character Development in Elementary Schools: The Sukuraga as Learning Media," *Frontiers in Education* 7, no. May (2022), <https://doi.org/10.3389/educ.2022.849218>.

tolerant, spiritual, and deeply rooted in their culture? In response, this study aims to describe and analyze the pedagogical potential of *Jaran Jenggo* as a space for internalizing the values of tolerance and Islamic spirituality through ethnopedagogy; to formulate strategies for reinterpretation of symbols, innovation, and mechanisms for integrating performing arts into Islamic education; and to offer relevant policy recommendations for contextual Islamic education development.

The novelty of this research lies in reconstructing an integrative learning model that positions traditional performing arts not merely as objects of cultural preservation, but as pillars of ethnopedagogy in Islamic education. It is hoped that the study's contribution will provide an alternative and applicable design for Islamic character education in schools and communities alike, bridging the gap between the potential of traditional arts and pedagogical practice. In this way, the results strengthen both the conceptual and practical foundation for educators, policymakers, and researchers committed to advancing Islamic education rooted in local wisdom.

For clarity, this article is organized using the IMRAD model. The Introduction presents background information, phenomena, literature review, gaps, research questions, objectives, and study novelty. Methods detail the ethnopedagogical approach combined with observation, interviews, and documentation of *Jaran Jenggo* practices. Results expound on findings regarding symbolic interpretation, value internalization, and pedagogical innovations in shaping the character of Muslim students. Discussion connects the research findings with Islamic education theory and multicultural discourse. Finally, the Conclusion reaffirms the study's contribution to tradition-based Islamic education and opens avenues for more comprehensive future studies.

METHODS

This research employed a descriptive qualitative methodology with an ethnopedagogical approach. The choice of this methodology was intended to allow for an in-depth exploration of the potential and mechanisms for integrating values of tolerance and spirituality within the traditional performing art of *Jaran Jenggo* Aswo Kaloko Joyo, which is presented here as a contextual medium for Islamic education²¹. The ethnopedagogical approach is considered highly relevant, as it enables the exploration of values, cultural practices, and

²¹ M Fatahuddin, M Ilyas, and Abdul Halik, "Ethnopedagogy in the Light of the Philosophy of Science of Islamic Education," *International Journal of Health, Economics, and Social Sciences (IJHESS)* 7, no. 1 (2025): 171–76, <https://doi.org/10.56338/ijhess.v7i1.6651>.

pedagogical strategies grounded in local wisdom, thus enabling a more comprehensive and holistic character formation for learners²².

This study is categorized as field research with a qualitative orientation, emphasizing contextual understanding of the processes, symbolic meanings, and values embodied in the practice of *Jaran Jenggo* within the Lamongan community²³. The research design aligns closely with ethnographic and artistic sociology traditions²⁴, as it positions the researcher as the primary instrument, engaging directly with the art community and its surrounding social context to interpret cultural and pedagogical dynamics in real time²⁵.

The research was conducted in Solokuro Village, Solokuro Subdistrict, Lamongan Regency, East Java, a region recognized as the center for the heritage and ongoing development of *Jaran Jenggo* Aswo Kaloko Joyo across generations. The main informants in this study included key artistic figures (horse handlers, dancers, musicians), community leaders, the village head, traditional family custodians, event organizers, and students who were either actively involved or were learning through engagement with this art form.

To ensure the validity of the data, a triangulation strategy was used, combining several data collection techniques. First, participant observation allowed the researcher to be directly involved in observing actual *Jaran Jenggo* performances, from ritual stages, arrangement of processions, packaging of values within the performance, to the interaction between artists and the audience during ritual circumcision, village festivities, or other formal events. Second, in-depth interviews were conducted with artists, the village head, and students, both individually and in groups, to probe perceptions, lived experiences, strategies for value transmission, pedagogical innovations, and the interpretation of traditional symbols. Third, documentary study included the collection of photographs, performance videos, community archives, and local historical records related to *Jaran Jenggo* to reinforce and cross-validate

²² Fauzan Fauzan, Murtadha Murtadha, and Azizah Azizah, "Development Of Islamic Religious Education (IRE) Textbooks Based On Ethnopedagogy Through Local Wisdom In Thematic Learning," *Fikroh: Jurnal Pemikiran Dan Pendidikan Islam* 17, no. 2 (2024): 102–10, <https://doi.org/10.37812/fikroh.v17i2.1646>.

²³ Lailatul Usriyah Ahmad Saiq Alifi, Imam Turmudi, "Integration Of Islamic Educational Values In The Jaranan Tradition (Synergy Between Culture And Spirituality Of Jaranan Porong Banyuwangi)," *International Journal of Teaching and Learning (INJOTEL)* 2, no. 6 (2024): 306–12.

²⁴ Lalu Muhammad Alditia and Iva Nurmawanti, "Ethnopedagogical Content in the Traditional Art of Sasak Ethnic Group: Gendang Beleg," *Didaktika: Jurnal Kependidikan* 17, no. 1 (2023): 1–15, <https://doi.org/10.30863/didaktika.v17i1.4533>.

²⁵ Eko Sugiarto et al., "How Is Ethnopedagogy-Based Education Implemented? (A Case Study on the Heritage of Batik in Indonesia)," *Cogent Education* 12, no. 1 (2025), <https://doi.org/10.1080/2331186X.2025.2466245>.

generational data. Fourth, Focus Group Discussions (FGDs) were held, involving artists, religious teachers, and students to reconstruct learning experiences, identify value interpretations, and map out opportunities for integration into the Islamic education curriculum.

Data analysis was carried out in several interrelated stages. The first stage was data reduction, which involved selecting relevant data from observations, interviews, documentation, and FGDs according to the focus of research on tolerance education, spirituality, and pedagogical integration strategies. The second stage was data presentation, where research findings were presented in the form of descriptive narratives, simple tables, or conceptual models to highlight the links between identified values and the practice of character education. The final stage involved drawing conclusions and validation, with the thematic findings forming the basis for formulating the model for integrating *Jaran Jenggo* ethnopedagogy into Islamic education, while also comparing them with relevant literature and theoretical frameworks²⁶.

To further ensure data trustworthiness, validity checks were performed through source triangulation—confirming information from artists, community figures, students, and teachers and methodological triangulation by combining observation, interview, documentation, and FGD. Additionally, a member check technique was employed by seeking feedback from primary informants on preliminary findings before proceeding to final analysis²⁷.

This research also upheld strict ethical standards. Official permission was obtained from the village administration and the art management, while every informant was fully briefed on the research objectives. Participation was entirely voluntary, and strict confidentiality was maintained to ensure the safety and comfort of all participants.

RESULTS

The *Jaran Jenggo* Performance Procession and Ethnopedagogical Values

Based on field research supported by previous studies, the procession of *Jaran Jenggo* performing arts demonstrates a systematic flow, from opening to closing stages. This series of events is not merely public entertainment but instead serves as a cultural space reflecting the integration of performance art, local ritual, and Islamic spiritual values. The procession opens with prayers and mantras led by the shaman or village elders, often accompanied by the rhythmic

²⁶ J. Miles, M.B, Huberman, A.M, dan Saldana, *Qualitative Data Analysis, A Methods Sourcebook* (Yogyakarta: UI-Press, 2014).

²⁷ Robert C. Bogdan S. Knopp Biklen, "No Title," *Qualitative Research* 145 (n.d.).

sounds of the jedor drum and sholawat lyrics as a form of acknowledgement of Divine power.

The next stage, the sungkeman ceremony, features the child being paraded during circumcision paying homage to their parents. Interestingly, even the horse, which is the main icon of the performance, is trained to perform a bowing gesture, serving as a unique and educational symbol of respect. The procession continues with a parade around the village, accompanied by traditional music. At certain points, such as intersections or at the homes of respected elders, the horse pays homage atop a pandan mat and red pillow. This phenomenon illustrates the close relationship between artistic ritual, social respect, and spiritual values in the *Jaran Jenggo* tradition.

Subsequently, the group leader or host communicates the purpose of the event, emphasizing that the performance serves not only as entertainment, but as a vehicle for social communication. The highlight of the event features both physical and supernatural acts, such as eating glass, walking on nails, entering trance, and even sleeping beside the horse. These acts function not merely as spectacles, but as symbols of courage and self-control. The procession concludes with a joint prayer and recovery of the dancer(s) from trance, reaffirming the spiritual orientation of the entire activity.

Thus, *Jaran Jenggo* fulfills multiple roles. From an entertainment perspective, it is a joyful performance appreciated by all generations. In social terms, the parade solidifies village solidarity and strengthens social cohesion through collective citizen participation. From a religious dimension, the presence of prayers, sholawat, and ritual spirituality makes *Jaran Jenggo* a medium that fuses culture and Islamic values within a single tradition.

Pedagogically, *Jaran Jenggo* internalizes values such as manners, respect, courage, tolerance, and cultural appreciation. For example, the sungkeman ceremony teaches the ethics of filial piety. Supernatural acts provide lessons on bravery and self-mastery. The closing prayer serves as a reminder that all cultural expressions should ultimately be grounded in Islamic values. This tradition, therefore, possesses great potential as an ethnopedagogical medium in Islamic education.

Table: Stages of the *Jaran Jenggo* Art Performance and Ethnopedagogical Values

No	Procession Stage	Ritual/Art Focus	Ethnopedagogic, Tolerance, Spiritual Values
----	------------------	------------------	---

1	Preparation / Opening	Prayers and mantras led by the shaman/elder, sometimes with offerings, accompanied by jedor music and sholawat lyrics.	Islamic-Local Spirituality: instilling religious awareness, the importance of pre-activity prayer, and respect for Javanese-Islamic traditions.
2	Sungkeman Ceremony	The circumcised child pays homage to parents/elders, horse is trained to bow (prostration/sungke man).	Tolerance & Respect: fostering manners, social hierarchy, strengthening intergenerational politeness.
3	Village Parade	Horse dances (jenggo) accompanied by jedor music and sholawat; at designated points, horse bows on a pandan mat and red pillow.	Solidarity & Social Piety: promoting cooperation, togetherness, respect for local leaders, social-spiritual discipline.
4	Event Purpose Announcement	The group leader/host explains the event's purpose (circumcision, thanksgiving).	Communication & Transparency: fostering openness, accountability, and social communication in communal settings.
5	Main Attraction	Physical/supernatural acts: eating glass, walking on nails, trance, dancing, sleeping beside the horse.	Courage & Spirituality: nurturing bravery, self-control, inner strength, and spirituality.
6	Closing	Recovery of dancers from trance, communal prayer led by shaman/elder.	Spirituality & Reflection: reasserting religious values, returning all cultural activity to Islamic teachings.

Dynamics of Development and Formal Legitimacy

Over time, *Jaran Jenggo* as an art form is far from static, continually evolving to meet the demands of the era. Innovations in costume, makeup, dance movements, and music are introduced by sixth and seventh generation artists as strategies to maintain both the appeal and sustainability of the tradition (Wulandari et al., 2018). The addition of a farewell procession, for instance, showcases the art's adaptive capacity to modern relevance.

Symbol reinterpretation is also part of the transformation process. Offerings once perceived as magical rituals are now understood as symbolic expressions of gratitude to God. Similarly, supernatural feats no longer function purely as extreme entertainment, but as vehicles for teaching courage, mental resilience, and self-control. Thus, Islamic values remain preserved, even as the cultural packaging shifts.

From a formal perspective, the recognition of *Jaran Jenggo* as a significant cultural heritage has grown. In 2023, it was designated as a National Intangible Cultural Heritage (WBTb) by the Ministry of Education and Culture (Decree No. 315/M/2023). This acknowledgment demonstrates that *Jaran Jenggo* is not exclusive to the Solokuro community but is part of the nation's cultural wealth. Such legitimacy presents major opportunities for integrating *Jaran Jenggo* into Islamic education as an ethnopedagogical medium based on local wisdom.

Pedagogical Potential in Islamic Education

Field findings reveal *Jaran Jenggo*'s potential for Islamic education through several main dimensions:

1. Tolerance and togetherness – The village parade involves collective participation across age groups and social status, strengthening solidarity and building Islamic brotherhood (ukhuwah Islamiyah).
2. Spiritual dimension – Prayers, sholawat, and ritual openings and closings tie this tradition to Islamic religious roots, continuously transmitting the value of social piety.
3. Preservation of local culture – The engagement of the younger generation, as both observers and participants, fosters a sense of responsibility for protecting cultural identity.
4. Direct educational value – Preparation and rehearsal for performances inculcate discipline, cooperation, and respect for tradition.

Thus, *Jaran Jenggo* is not just a venue for popular entertainment, but a means for Islamic character education that holistically integrates cognitive, affective, and psychomotor aspects.

Symbol Reinterpretation Strategies and Innovation

Symbol reinterpretation strategies in *Jaran Jenggo* are upheld through the community's collective awareness to maintain relevance without sacrificing the substance of Islamic values. Narratives and explanations of symbols are enriched so that participants, especially students, may grasp the educational messages embedded in each procession. Innovations in movement, music, and

costume are designed to appeal to young audiences, while remaining grounded in religious meaning.

Integration with Islamic education can be pursued through three main avenues:

1. School and art community collaboration in developing experiential learning modules, including field trips, symbol reflection, and value discussion.
2. Adapting the Islamic Education curriculum (PAI) by adding local tradition-based content, in forms such as cultural projects, mini-research, or students' narrative reports.
3. Empowering schools as preservation centers through cultural weeks, regular performances, and joint training with teachers and students.

Pedagogical Recommendations and Strategic Policy

Drawing on findings and literature synthesis, the study proposes the following recommendations:

1. Design a contextual curriculum positioning traditional art as a source for Islamic character education.
2. Strengthen synergy between families, schools, arts communities, and traditional leaders in character education based on culture.
3. Provide teacher training so that local tradition can be effectively used as a creative learning medium.
4. Encourage youth-friendly preservation policies, so tradition remains vibrant and in tune with the challenges of globalization.

With this framework, *Jaran Jenggo* offers a strong foundation for use as an ethnopedagogical instrument in Islamic education. The tradition is not merely a medium of entertainment, but a profound vehicle for the internalization of tolerance, spirituality, and cultural love—entirely relevant for developing Muslim students who are both Islamic in character and deeply grounded in local heritage.

This research demonstrates that the *Jaran Jenggo* performing arts tradition transcends its role as a mere cultural expression and serves as a rich pedagogical medium. The values that emerge tolerance, spirituality, respect, social solidarity, and love for local culture are internalized through routine processions. The presence of prayers, sholawat, sungkeman rituals, and symbolic acts in every performance shows a continuity between Islamic values and cultural practices. As a result, *Jaran Jenggo* becomes more than a spectacle; it is a living space for character education within the Javanese Muslim community.

From an ethnopedagogical perspective, local culture is positioned as a “living curriculum” that provides authentic content for learning²⁸. The values found in rituals such as sungkeman or the horse’s gesture of respect atop a pandan mat exemplify symbols of manners, hierarchy, and honor, which align with Islamic teachings²⁹. These symbols can serve as “anchor memories” for learners, making character education tangible rather than abstract, rooted in lived experience. Such processes bolster cross-generational tolerance and reinforce social cohesion³⁰.

The framework of contextual Islamic education strengthens this interpretation. Islam enters the cultural realm not as a separate entity, but as a spirit that imbues new meaning to social practice³¹. The reinterpretation of offerings as symbols of gratitude toward Allah, the fusion of jedor music with sholawat, and the closing prayer as a spiritual anchor all testify to the community’s ability to integrate values without losing religious identity. Through this contextual approach, Islamic education becomes more grounded because it draws on the cultural realities of the students³².

This study’s findings align with previous research affirming that local values can form the foundation of Islamic character education^{33, 34}. For example, research such as “Integrating Local Wisdom in Transformative Islamic Education: A Sustainable Model for Character Development at Madrasah Aliyah” confirms that Javanese wisdom such as unggah-ungguh, guyub, srawung, and nrimo ing pandum nurtures social responsibility, tolerance, and

²⁸ Dwi Suprpti and Meti Fatimah, “Internalization of Spiritual Values in Shaping Students’ Religious Character Through Religious Week Activities at SMA Negeri 1 Kartasura” 13, no. 3 (2024): 3271–78, <https://jurnaldidaktika.org>.

²⁹ Musfirrotun Nofilia, “Fungsi Kesenian Jaran Jenggo Dalam Acara Khitanan Di Kabupaten Lamongan,” *Digilib.Isi.Ac.Id* (Institut Seni Indonesia Yogyakarta, 2021), <http://digilib.isi.ac.id/2771/>.

³⁰ Ubaidillah Ubaidillah, “THE IMPLEMENTATION OF MULTICULTURAL ISLAMIC EDUCATION VALUES AT TENGGER COMMUNITY LOCAL CULTURE (An Ethnographic Study in Sapikerep Village, Sukapura, Probolinggo),” *Journal Education Multicultural of Islamic Society* 2, no. 1 (2022): 24–36, <https://doi.org/10.33474/jemois.v2i1.13589>.

³¹ Firman Mansir, “Islamic Education and Socio-Cultural Development in Educational Institutions,” *Ideas: Jurnal Pendidikan, Sosial, Dan Budaya* 8, no. 3 (2022): 729, <https://doi.org/10.32884/ideas.v8i3.901>.

³² Muhamad Parhan et al., “Developing a Contextual Learning Model in Islamic Education To Improve Applicable Knowledge and Foster Knowledge-Based Virtues,” *Jurnal Pendidikan Islam* 10, no. 1 (2024): 75–86, <https://doi.org/10.15575/jpi.v10i1.35205>.

³³ Mokh. Iman Firmansyah et al., “Local Wisdom-Based PAI Learning: Exploring Integrated Model in Building Student National Character,” *TARBAWY: Indonesian Journal of Islamic Education* 10, no. 1 (2023): 19–32, <https://doi.org/10.17509/t.v10i1.57477>.

³⁴ Arifuddin M Arif, Nurdin Nurdin, and Elya Elya, “Character Education Management at Islamic Grassroot Education: The Integration of Local Social and Wisdom Values,” *Al-Tanzim: Jurnal Manajemen Pendidikan Islam* 7, no. 2 (2023): 435–50, <https://doi.org/10.33650/al-tanzim.v7i2.5468>.

spiritual resilience among students³⁵. Thus, the study of *Jaran Jenggo* expands the scope of literature by providing empirical evidence that traditional performing arts are a viable channel for contextual Islamic education.

Practically, these results offer several strategic implications. First, the Islamic Education curriculum (PAI) can be enhanced with modules based on the *Jaran Jenggo* tradition. Second, PAI teachers should develop the skills to interpret cultural symbols and connect them to Islamic values. Third, cultural extracurriculars or traditional performances can be used for internalizing tolerance, spirituality, and appreciation for local culture. Fourth, tripartite collaboration among arts communities, religious leaders, and educational institutions is a prerequisite for integrating culture and religion with theological and social sensitivity.

The novelty of this research lies in three key aspects. First, it positions *Jaran Jenggo* concretely as an ethnopedagogical medium in Islamic education. Second, it systematically presents mechanisms for the reinterpretation of cultural symbols within contextual Islamic education. Third, it offers an applicable integration framework through intra-curricular, extra-curricular, and hidden curriculum pathways. Additionally, the formal recognition of *Jaran Jenggo* as National Intangible Cultural Heritage further validates the findings and provides a strong basis for policy implementation.

Nevertheless, this research has some limitations. The field data were drawn from a single site—Solokuro, Lamongan—so its applicability to other cultural contexts requires further comparative studies. Furthermore, trance phenomena or supernatural acts must be approached with extreme caution, considering their sensitivity to religious experience and research ethics.

CONCLUSION

This research affirms that the traditional art of *Jaran Jenggo* holds significant ethnopedagogic potential for supporting Islamic education. The processions—prayers and sholawat, sungkeman, parading, symbolic performances, and closing prayers—embody the dynamic integration of Islamic and local cultural values. *Jaran Jenggo* is thus not simply public entertainment, but a means for internalizing tolerance, spirituality, and cultural love among Muslim youth.

³⁵ None None et al., “Building Character in Elementary School Students Through Market Day Entrepreneur Activities on Perspective of Hasan Al-Banna’s Thought,” *International Journal of Innovative Research in Multidisciplinary Education* 03, no. 01 (2024), <https://doi.org/10.58806/ijirme.2024.v3i1n16>.

The study's aims—including describing pedagogical potential, analyzing integration strategies, and formulating pedagogical recommendations and strategic policies—are achieved. The findings indicate that the reinterpretation of symbols (such as offerings as gratitude), together with the integration of Islamic values (prayer, sholawat, manners), allow this tradition to be used as an educational instrument that aligns with both Islamic teachings and local context. Its status as National Intangible Cultural Heritage strengthens *Jaran Jenggo's* position as a legitimate asset suitable for inclusion in character education policy.

The research contributes in three main areas. First, it advances ethnopedagogical theory by showcasing *Jaran Jenggo* as a tangible example of Islamic education based on local wisdom. Second, it offers an integrative model applicable in intra-curricular, extra-curricular, and hidden curricula. Third, it opens opportunities for government and Islamic educational institutions to utilize traditional arts as strategic tools for national character development.

As a follow-up, this study recommends piloting *Jaran Jenggo*-based learning in schools and madrasahs, as well as conducting comparative research in other regions to test the generalizability of the model. Through these steps, Islamic education can become more contextual, grounded, and relevant to sociocultural realities—ultimately shaping Muslim generations that are tolerant, spiritual, and deeply rooted in their cultural heritage.

BIBLIOGRAPHY

- Abdullah, M. Amin. "Islam as a Cultural Capital in Indonesia and the Malay World: A Convergence of Islamic Studies, Social Sciences and Humanities." *Journal of Indonesian Islam* 11, no. 2 (2017): 307–28. <https://doi.org/10.15642/JIIS.2017.11.2.307-328>.
- Ahmad Saiq Alifi, Imam Turmudi, Lailatul Usriyah. "Integration Of Islamic Educational Values In The Jaranan Tradition (Synergy Between Culture And Spirituality Of Jaranan Porong Banyuwangi)." *International Journal of Teaching and Learning (INJOTEL)* 2, no. 6 (2024): 306–12.
- Ainur Rohmah Thohiroh, Lono Lastoro Simatupang. "Bentuk Dan Fungsi Kesenian *Jaran Jenggo*;Aswo Kaloko Joyo Di Desa Solokuro Kabupaten Lamongan." Universitas Gadjah Mada, 2017. <https://etd.repository.ugm.ac.id/penelitian/detail/116408>.
- Alditia, Lalu Muhammad, and Iva Nurmawanti. "Ethnopedagogical Content in the Traditional Art of Sasak Ethnic Group: Gendang Beleq." *Didaktika: Jurnal Kependidikan* 17, no. 1 (2023): 1–15. <https://doi.org/10.30863/didaktika.v17i1.4533>.
- Arif, Arifuddin M, Nurdin Nurdin, and Elya Elya. "Character Education

- Management at Islamic Grassroot Education: The Integration of Local Social and Wisdom Values.” *Al-Tanzim: Jurnal Manajemen Pendidikan Islam* 7, no. 2 (2023): 435–50. <https://doi.org/10.33650/al-tanzim.v7i2.5468>.
- Ayu Wulandari, Muhammad Jazuli, Malarsih. “Perkembangan Kesenian *Jaran Jenggo* Aswo Kaloko Joyo Generasi Ke-6 Sampai Generasi Ke-7 Desa Solokuro Kecamatan Solokuro Kabupaten Lamongan.” *Indonesian Journal of Conservation* 3, no. 1 (2019): 99–110. <https://journal.unnes.ac.id/nju/index.php/ijc/article/view/3085>.
- Escala, Nella, Miguel Ángel Herrera-Pavo, Montse Guitert, and Teresa Romeu. “Educational Experiences Integrating the Arts into Teaching Practice in Primary Education in Ecuador.” *Thinking Skills and Creativity* 54, no. October (2024). <https://doi.org/10.1016/j.tsc.2024.101671>.
- Fatahuddin, M, M Ilyas, and Abdul Halik. “Ethnopedagogy in the Light of the Philosophy of Science of Islamic Education.” *International Journal of Health, Economics, and Social Sciences (IJHESS)* 7, no. 1 (2025): 171–76. <https://doi.org/10.56338/ijhess.v7i1.6651>.
- Fauzan, Fauzan, Murtadha Murtadha, and Azizah Azizah. “Development Of Islamic Religious Education (IRE) Textbooks Based On Ethnopedagogy Through Local Wisdom In Thematic Learning.” *Fikroh: Jurnal Pemikiran Dan Pendidikan Islam* 17, no. 2 (2024): 102–10. <https://doi.org/10.37812/fikroh.v17i2.1646>.
- Firmansyah, Mokh. Iman, Encep Syarief Nurdin, Kama Abdul Hakam, and Aceng Kosasih. “Local Wisdom-Based PAI Learning: Exploring Integrated Model in Building Student National Character.” *TARBAWY: Indonesian Journal of Islamic Education* 10, no. 1 (2023): 19–32. <https://doi.org/10.17509/t.v10i1.57477>.
- Hajisoteriou, Christina. “Rethinking Education in the Light of Post-Truth ‘New’ Racism and Xenophobia: The Need for Critical Intercultural Media and News Literacy.” *Frontiers in Education* 9 (2024). <https://doi.org/10.3389/educ.2024.1349846>.
- Kawakip, Akhmad Nurul. “Globalization and Islamic Educational Challenges: Views from East Javanese Pesantren.” *Ulumuna* 24, no. 1 (2020): 105–31. <https://doi.org/10.20414/ujs.v24i1.385>.
- Lewandowska, Kamila, and Dorota Weziak-Białowolska. “The Impact of Theatre on Social Competencies: A Meta-Analytic Evaluation.” *Arts and Health* 15, no. 3 (2023): 306–37. <https://doi.org/10.1080/17533015.2022.2130947>.
- Mansir, Firman. “Islamic Education and Socio-Cultural Development in Educational Institutions.” *Ideas: Jurnal Pendidikan, Sosial, Dan Budaya* 8, no. 3 (2022): 729. <https://doi.org/10.32884/ideas.v8i3.901>.
- Miles, M.B, Huberman, A.M, dan Saldana, J. *Qualitative Data Analysis, A Methods Sourcebook*. Yogyakarta: UI-Press, 2014.
- Musfirrotun Nofilia. “Fungsi Kesenian *Jaran Jenggo* Dalam Acara Khitanan Di Kabupaten Lamongan.” *Digilib.Isi.Ac.Id*. Institut Seni Indonesia

- Yogyakarta, 2021. <http://digilib.isi.ac.id/2771/>.
- Taufikin Taufikin, Septiani Mutia, Miftahiyatun Nurul Hidayah,. “Building Character in Elementary School Students Through Market Day Entrepreneur Activities on Perspective of Hasan Al-Banna’s Thought.” *International Journal of Innovative Research in Multidisciplinary Education* 03, no. 01 (2024). <https://doi.org/10.58806/ijirme.2024.v3i1n16>.
- Nurasiah, Iis, Mohamad Syarif Sumantri, Nina Nurhasanah, and Asep Rudi Casmana. “Cultural Values’ Integration in Character Development in Elementary Schools: The Sukuraga as Learning Media.” *Frontiers in Education* 7, no. May (2022). <https://doi.org/10.3389/feduc.2022.849218>.
- Parhan, Muhamad, Syahidin, Momod Abdul Somad, Mulyana Abdulah, and Riris Hari Nugraha. “Developing a Contextual Learning Model in Islamic Education To Improve Applicable Knowledge and Foster Knowledge-Based Virtues.” *Jurnal Pendidikan Islam* 10, no. 1 (2024): 75–86. <https://doi.org/10.15575/jpi.v10i1.35205>.
- Pusdatin Kemendikbudristek. “*Jaran Jenggo Lamongan*,” 2023. <https://budaya.data.kemdikbud.go.id/wbtb/objek/AA001805>.
- S. Knopp Biklen, Robert C. Bogdan. “No Title.” *Qualitative Research* 145 (n.d.).
- Sakti, Syahria Anggita, Suwardi Endraswara, and Arif Rohman. “Revitalizing Local Wisdom within Character Education through Ethnopedagogy Apporach: A Case Study on a Preschool in Yogyakarta.” *Heliyon* 10, no. 10 (2024). <https://doi.org/10.1016/j.heliyon.2024.e31370>.
- Sugiarto, Eko, Muh Ibanan Syarif, Kemal Budi Mulyono, Ahmad Nizam bin Othman, and Maria Krisnawati. “How Is Ethnopedagogy-Based Education Implemented? (A Case Study on the Heritage of Batik in Indonesia).” *Cogent Education* 12, no. 1 (2025). <https://doi.org/10.1080/2331186X.2025.2466245>.
- Sukadari, Sukadari. “Pembentukan Karakter Anak Melalui Seni Budaya Tradisional.” *G-Couns: Jurnal Bimbingan Dan Konseling* 5, no. 1 (2020): 131–39. <https://doi.org/10.31316/g.couns.v5i1.1196>.
- Suprapti, Dwi, and Meti Fatimah. “Internalization of Spiritual Values in Shaping Students’ Religious Character Through Religious Week Activities at SMA Negeri 1 Kartasura” 13, no. 3 (2024): 3271–78. <https://jurnaldidaktika.org>.
- Sustyorini, Emalia Nova, Kisayani Laksono, and Mintowati. “Tradisi Lisan Kesenian *Jaran Jenggo* Di Kabupaten Lamongan Kajian Etnolinguistik.” *Seminar Internasional Riksa Bahasa XIV*, 2021, 633–39. <http://proceedings2.upi.edu/index.php/riksabahasa/article/view/1403>.
- Ubaidillah, Ubaidillah. “THE IMPLEMENTATION OF MULTICULTURAL ISLAMIC EDUCATION VALUES AT TENGGER COMMUNITY LOCAL CULTURE (An Ethnographic Study in Sapikerep Village, Sukapura, Probolinggo).” *Journal Education Multicultural of Islamic Society* 2, no. 1 (2022): 24–36. <https://doi.org/10.33474/jemois.v2i1.13589>.
- Usman, Errina, Wiwin Luqna Hunaida, Asnal Mala, Moch. Surya Hakim Irwanto, and Abdul Muhid. “Comparative Analysis of Islamic Education

- Policies in Indonesia and Russia.” *Al-Hayat: Journal of Islamic Education* 8, no. 1 (2024): 378. <https://doi.org/10.35723/ajie.v8i1.367>.
- Valencia Arnica, Yenifer Karina, Jackeline Lorena Ccasani Rodriguez, Fabian Hugo Rucano Paucar, and Fabiola Talavera-Mendoza. “The Status of Didactic Models for Heritage Education: A Systematic Review.” *Heritage* 6, no. 12 (2023): 7611–23. <https://doi.org/10.3390/heritage6120400>.
- Wulandari, Ayu, and Muhammad Jazuli. “Perkembangan Kesenian *Jaran Jenggo* Aswo Kaloko Joyo Generasi Ke-6 Sampai Generasi Ke-7 Desa Solokuro Kecamatan Solokuro Kabupaten Lamongan.” *Seni Tari* 7, no. 1 (2018): 14–24.
- Zawawi, Abdullah, and Abd. Hadi. “Analisis Makna Bahasa Dalam Prosesi Kesenian *Jaran Jenggo* Aswo Kaloko Joyo Dalam Tradisi Khitanan.” *Ummul Qura: Jurnal Institut Pesantren Sunan Drajat (INSUD) Lamongan* 15, no. 2 (2020): 135–44. <https://doi.org/10.55352/uq.v15i2.147>.
- Zufriady, Zufriady, Otang Kurniaman, Suarman Suarman, Nur Islami, and Munjiatun Munjiatun. “A Systematic Literature Review on Cultural Arts Education and the Cultivation of Cultural Values.” *Multidisciplinary Journal of School Education* 13, no. 1 (25) (2024): 273–94. <https://doi.org/10.35765/mjse.2024.1325.14>.